

THE

A LABASTINE

DECORATORS' AID AND STENCIL CATALOGUE



USEFUL HINTS
FOR
PRACTICAL
WORKERS

*A companion to "Homes
Healthful and Beautiful"*



Church's Alabastine

**And how to use it to the
best advantage.**

**Useful Hints for
Practical Workers**

The Alabastine Company
Paris, :: Canada



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Church's Alabastine

A Dry Powder, Ready for Use in Cold Water.

16		17		12
20		15		21
37		14		1
38		13		4
34		18		5
36		19		9
35		33		10

The strong shades, 20, 33, 34, 35, 36, 37, 38 are intended for stenciling and for special dark work; also for intermixing. To intermix tints, stir them together dry and mix with Cold Water as required for use, avoiding waste.

NOTICE

AS ITS title implies, this little book is intended to be a simple manual of directions for all lovers of beautiful interiors who decorate with Church's Alabastine.

We have been able to inaugurate a system of aids, so that users of Alabastine may feel secure in having not only the best and most economical wall covering for their dwellings, but also the very latest designs in ornament with appropriate color selections placed at their disposal without additional cost.

Read carefully under the headings of Free Color Schemes and Free Stencils.

We desire to thank our patrons for their appreciation, as shown in the largely increased use of Alabastine, each and every year showing a steady increase in our sales.

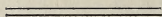
THE ALABASTINE CO., LIMITED,

Paris, Canada.

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What is Alabastine ?

The base of Alabastine is made from a white crystalline rock known as gypsum, which is calcined, driving off the water of crystalization by boiling in large kettles at great heat. This, when mixed with water, sets, by taking up its water of crystalization again, reforming a stone as hard as the original; this setting is retarded by our admixtures, which must be in exact proportions, to hold it from setting long enough for the purpose, without changing its texture or strength. The base, in setting, absorbs these mixtures, forming a mass harder than the original rock, that will not disintegrate as soon as the rock itself.

This base from which Alabastine is made, prepared as above described, is ground and mixed by a patent process, polishing and separating the atomic crystals, and these are tinted by automatic machinery, and pure colors only are used, and not enough color to hide the lustre of the crystals.

The texture of Alabastine on the wall is due to this crystal base made and combined as above explained, so that the coating is in reality a crystal, or semi-transparent coating, though it appears opaque to the naked eye; when minute crystals are separated and examined under a powerful microscope they are seen to be transparent, while other small particles of white materials such as chalk appear black when examined in the same way.

The whole is intimately mixed and perfectly proportioned by patent process. These machines and processes are mainly the inventions and patents of M. B. Church, and are not only on the machinery, but the compounds and processes of making and using, he having been granted more than fifty patents.

Nothing Similar.

No other compound made has any right to claim that it is even similar to Alabastine.

The Sanitary Advantages of Alabastine

Are important, it being a pure, porous, non-decaying stone-like surface; does not decay and allows the air to pass through it readily, consuming or burning the germs of disease that sooner or later lodge in the walls of living rooms, and remain until they propagate and become dangerous, if they lodge in a surface that will act as a culture ground, as with animal glue, flour paste and paper, and if the air is excluded by materials of such an obstructing nature. The Michigan State Board of Health in years past made considerable effort through Prof. R. C. Kedzie, who was then president of the Board, on this subject of sanitary walls. The State published a book entitled "Shadows From the Walls of Death," and placed it in all the Public Libraries of the State. The Professor lectured on the subject, illustrating to his audience by means of a blow-pipe, how readily air passes through mortar when it is simply white-washed, and how the passage of air ("wall respiration") is obstructed by painting, kalsomining or papering.

Noticing that these efforts had been made, we called the Board's attention to this material. After investigating it, the Professor indorsed it in strong terms; and now, after the members of the Board have used it many years, a paper was read in one of their State Sanitary Conventions, and was printed in a supplement to their annual State Board of Health Report for 1888, recommending only Alabastine, and telling why the old methods are unsanitary.

The United States Department of Agriculture Bureau of Chemistry in their annual report of 1904, deal with the subject of arsenical poisons in wall paper and cite many instances of such poisoning from both new and old papers, showing that the arsenic was not limited to greens but might be found in any tint.

DIRECTIONS.

We give below some brief directions by the aid of which any one can do nice work in plain Alabastine tints or white, mixed in cold water.

FILL THE CRACKS FIRST, or have a little mixed thick to work in large cracks with the same brush as the surface coat is applied. For quick, cheap work the brush may be touched to some dry Alabastine to fill cracks.

All old kalsomine, etc., must be entirely removed from the walls before applying Alabastine, to get a permanent coating. Old coats of Alabastine or oil paint are all right to put Alabastine over.

Mixing for One Coat Work.

To mix for all work, stir one full measure of the dry Alabastine in one-half the measure (not more) of cold water. Stir thoroughly until smooth and free from lumps. Before thinning it much, try it on the surface to be used on, and if it does not spread well, add a little more cold water at a time until it does.

It should be used as heavy for first or one coat work as it will spread well; then in case a second coat is required, a good body is formed to receive it. Being cold it is not so heavy as it appears, as is the case with any jellied mixture; it is often therefore used too thin to cover with one coat or to stand the brush when a second is needed.

Do not use Alabastine after it stiffens from having been mixed too long, nor add fresh mixed to such. To get the best result the mixed Alabastine should be used within six or eight hours, and when mixed thick for relief work only about one hour.

DON'T USE ALABASTINE THAT HAS STOOD MIXED OVER NIGHT AND EXPECT TO GET GOOD RESULTS.

NEVER PUT GLUE IN OR UNDER ALABASTINE.



For a Second Coat.

The second coat should be used comparatively thin except for stippling (about one cup of water to one of powder, mixing thick at first, as above); and if the first coat is not too thin, it will not rub up in applying the second.

Re-coating Old Work.

For re-coating over old Alabastine, brush a coat of water on the old coat, and cover it before it dries with one coat of Alabastine mixed as heavy as it will spread easily, and the coat will produce good work, and any change of tint desired.

Fine Stippling, the Best Work.

It is done with an ordinary wall stippler, and can be done in lieu of a brush with a piece of plush—Moquette carpet is the best—fastened on a block, say 3 x 6 to 4 x 8 in size. A piece of wood fastened to the back of the block is a help in the way of a handle. It is best to tack the Moquette carpet on the block, letting it project, say one-half inch over the edges of the block to leave the edges flexible. These stipplers can be scraped out occasionally while using and very easily washed when through or to change tints, and they are very cheap.

Very frequently one coat of stippled work will cover well, but better work will result if a priming coat is put on first, as this will form a background so that the tint will be seen in its full strength solid and uniform.

About Stippling.

Painters understand what stippling is. Still we are sometimes asked to explain how it is done.

To stipple a wall begin at one corner, and coat a space with a wall brush, from twenty inches to two feet square; then with the stippler strike the wet surface with the flat face of the brush. The ends of the bristles will pick up and distribute the Alabastine evenly, as the brush is worked about over the wet surface. Draw the stippling brush across

the sharp edge of a board occasionally to prevent its becoming clumsy by getting too heavily loaded.

The stippling will be light or heavy in high or low relief according as the Alabastine is mixed thin or thick.

A stippled wall in Alabastine tints has the appearance of plain or ingrain paper, but with a bright lustre that is characteristic of Alabastine only—wall paper or kalsomine are dull in comparison.

Another effect of stippling out is that it obliterates brush marks that can not very well be avoided in coating. On clean surfaces so great are the covering properties of Alabastine, that in nearly all cases only one coat is necessary to get first-class work. In stippled work the light is very much softened, and there are no harsh reflections to show up defects in the wall. For blended ceilings, panels, and frieze grounds, the stippler is almost a necessity to work quickly and cheaply.

A Stippling Brush such as we sell is made to fit the hand, the face of the brush showing the ends of the bristles is flat, 3 x 8 inches in size. Every paint shop should have a pair of them. For price, see index.

Brushes.

Without good tools no workman can get the best results that can be produced with any material. Our seven-inch kalsomine brush, made to order is especially adapted for Alabastining. We do not sell them as a source of profit to us, but to make it possible for all to have a good tool to work with. When ordered to go by mail remittance must include 15 cents extra for postage. For prices, see index.

Beautiful Plain Tinting

The tints being selected, you can determine the number of packages you require. If the walls are not old and badly stained, or very rough, a package will cover an average of from four to five hundred square feet.

Mix the Alabastine, measuring it and the water as directed, stirring a half cup of water into each full cup of Alabastine. It will become free from lumps when well stirred, and be too thick for ordinary use. On new walls that are in good condition, if there is considerable suction, it may require as much as another three-fourths cup of water or even more to each cup of Alabastine. The right amount to be added can be determined by coating a small section in one corner of the ceiling. It must be thin enough to spread freely, and also be heavy enough to cover well. Alabastine always looks thicker in the pail than it really is. It is best to keep it to the consistency of cream, as it spreads easily. If mixed too thin, it may not cover.



Proceed to coat the ceiling first, and having done so, wash out your brush thoroughly, and shake it dry. Now, in another dish, mix the wall tint, following directions carefully.

One package is usually sufficient for the walls of a room which should always be coated last, beginning at the top and working down.

Use a regular Alabastine or a good flat brush, and apply the Alabastine to form an even thickness, brushing it lightly over to take out brush marks. Where the walls are in fair condition, you will in this way obtain first-class work with one coat of Alabastine.

The first coat should be mixed as heavy as it will work well applied freely. It is better to let

this coat stand three to five hours, or over night, before the second and last coat is applied, in order to give the Alabastine time to set, but if necessary it will stand immediate second coating better than other water color coatings.

The second coat should be mixed and thinned so that it will spread freely; brush it lightly in order not to lift the under coat. Keep the edges of your work wet as you carry the coating across the wall and your work will be perfect.

Stenciling

Is best done with a round or oval paint brush 6-0 or 7-0 in size.

Put a plug or cork about the size used in an ordinary quart bottle in the centre of the brush. Then bind the bristles tightly about two-thirds their length. This will make a first-class stencil brush.

The directions of the openings of the stencil will govern to some extent the manner of brushing, so as not to work too strongly against the edges. Do not have the brush too full.

Do not pound the brush against the surface as required in oil colors, but work the arm freely up and down or across the surface, keeping the wrist stiff.

These hints will be better understood as they are practised.

Lining.

More or less lining is usually done in connection with stencil work. Every painter should be able to run bronze or color lines.

For lining in bronze the tools required are: A small strong twine and a piece of charcoal with which to color the line for snapping to indicate where to run the bronze line. When the line is snapped, surplus charcoal should be dusted off. A very fine line in bronze or color is best, and is the easiest to make.

Procure a tin-bound artists' tool or fitch one-half inch wide, with bristles about as long as brush is wide, and one-eighth of an inch thick or less. This

used edgewise will run a line less than one-fourth of an inch wide.

A straight edge with one edge beveled so that when it is held along the charcoal line the sharp edge is away from the plaster.

To use the lining brush, grasp it between the point of the thumb and forefinger at the extreme end of the handle, flat side of brush against straight edge and move hand steadily drawing the brush edgewise along the straight edge.

For gilt lines use dry bronze powder mixed with common mucilage to a thick paste, and thin with water in the proportion of two of water to one of mucilage. Keep it stirred. A very small quantity will line a room. Bronze put on this way over Alabastine will not tarnish, and looks nearly as well as gold leaf. Use aluminum the same way. If portions of the line dry dead without gloss, go over that part again.

For the use of those who do not feel disposed to attempt to run lines we have added to our list of stencils several stencils that form lines.

ALABASTINE ON OLD WALLS.

To Fill Cracks.

Small cracks on the side wall or ceiling can be filled, in brushing the Alabastine on the wall. For larger cracks, take equal parts of Alabastine and stucco mixed and fill in the cracks, getting the edges perfectly even. When dry, go over these patches with a coat of shellac. When you mix up the tint, touch up these spots first, letting them dry before you go over the entire surface. This will keep them from showing through. Cracks which are not very large can be filled by mixing up some of the Alabastine quite thick and filling in with a putty knife. In that case the shellac will not be necessary.

An old wall sometimes presents a difficult problem. It is not always possible to ascertain what materials have been used on the walls. A vigorous process of washing and scraping may be

required to get down to the original plaster in order to have a reliable foundation on which to work. On some walls the plaster itself is so tender that a course of this kind might prove disastrous to it, complicating conditions. Such difficulties could not exist were Alabastine used in the first place. An Alabastined wall may be redecorated without the labor involved in removing former decoration before new can be applied.

Kalsomine may be removed by washing. The easiest way is to wet it up first with a wall brush and warm water, then take a good-sized sponge and hot water and sponge it off. You can easily get the wall perfectly clean in this way.

Whitewash is a harder proposition. You must wash and scrape, and even then you may not be able to remove all particles of the old material. Should this be the case we would advise a coat of hard oil size thinned with turpentine. This size is also good when you encounter a wall with layers of old, irremovable kalsomine under the top one.

It is impossible to guarantee results on a wall where particles of old whitewash or kalsomine refuse to dislodge, but Alabastine will remain in good condition on such a surface longer than anything else which could be used over it.

MATERIAL ON WHICH ALABASTINE MAY BE USED.

Plaster is not the only material on which Alabastine may be used. Board walls, whether smooth or rough, canvas, adobe, lining felt or lining paper, burlap and other fabrics which may be stretched firm and smooth so as to afford a solid foundation, are all adapted to Alabastine tinting. Cement and brick walls are beautified by its use.

On the lining felt so largely used for warmth on the board walls of the northwest, two coats may be required to cover properly.

On a board wall which contains knots, the knots should have a coat of shellac. When ready to tint, touch up these spots first, letting them dry before going over the entire surface.

Give a new cement wall a coat of the hard oil size mentioned elsewhere, to guard against suction and water stains.

Being vermin and fire-proof, Alabastine is assured of a hearty welcome by the occupant of wooden walls of all kinds.

Alabastine Over Paint.

If your painted wall is in good condition, and the paint is not scaling anywhere, you can use Alabastine over it with perfect satisfaction. If the paint is dark, it may require two coats to cover properly. Usually the only preparation a painted wall requires is washing with warm water and soap to remove the dust and dirt, as in the case of a kitchen.

Other Materials Over Alabastine.

The objection is frequently made by persons who have had experience only with kalsomine that you can never use anything else on the wall if Alabastine is employed. This is not true. You can put any material you may desire over the Alabastine. It will not be necessary to remove it should you ever deem it desirable to paint or paper your walls.

TO ALABASTINE OVER OLD WALL PAPER.

Alabastine may be used over paper, provided the paper does not contain aniline color or some other color which will run when wet; neither must it show raised figures, gilt or flitter. A small proportion of gilt or flitter may be removed with sand paper. Raised figures will always show. Aniline is present in reds and bright pinks. It will burn out any tint used over it. Alabastine may be successfully used on a plain ingrain or cartridge paper, on embossed, enameled or glazed paper, which is solid on the wall. It is always safest to remove the paper if only for the sake of cleanliness.

To remove the layer of wall paper, give it a coat of warm water with your wall brush, let it soak a few minutes, and it should peel off in strips. Where there have been several layers of paper applied one

over the other, sometimes the soaking does not loosen it up and a wall scraper is necessary to take it off. After removing the paper, wash the wall thoroughly with warm water and a good washing powder to get off every particle of paste before applying Alabastine.

HOW TO ARRANGE YOUR OWN COLOR SCHEMES.

Study your draperies, your carpets or rugs, as well as the trim and finish of your standing woodwork. Each item must be considered and included in your plan, or else the unity of the scheme is lost and discordant effects will appear. The side walls always give the keynote of color to an apartment, so the ceiling should be lighter in tint and the floor darker in tone to give the best effect.

Dull soft shades are always more satisfactory, much less trying than the bright, gaudy or deep tones that may look well for a brief period. The eye tires of the taxing sensation of vivid color, and relief is sought in less tiresome tints. Secure the bright, vivid color effects in your rooms from freshly cut flowers, growing plants, bright books, brilliant vases and choice bric-a-brac. Get your color contrasts from your colored draperies and possibly from a bright rug.

The finish of the standing woodwork is also a factor to be considered; for instance, a mahogany trim would not tolerate a red side wall; nor a pearl white enamel a cream tint on the wall; there would be discord at once. Dark early English oak woodwork would not harmonize with dainty blue or soft apple green, nor southern pine with a light yellow wall.

COLOR SCHEMES FOR ROOMS.

The number of harmonious combinations that can be had with Alabastine tints is practically unlimited. The diagram below is for the benefit of those who wish to use our selection and who would not otherwise understand the technical terms we use for the various parts of the room.

DADO GROUND	WALL	FRIEZE	CEILING FIELD STILE
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(NOTE.—When we name two tints as for example: Nos. 15 and 16 mixed, we mean in equal parts of each, both in the above and following combinations.)

First Combination, a Pink Room: Take No. 4 and white mixed for field, No. 5 for style, No. 4 and 5 (mixed) for frieze ground, No. 4 for wall; use white for line between style and field, and below frieze; if the frieze is left plain it will appear to be blended.

Second Combination, a Pink Room: Ceiling, No. 5 frieze blended from No. 4 above to No. 5 below; No. 4 for wall. Stencil decoration on frieze in No. 35, or the frieze may be made by mixing No. 4 and No. 5.

Third Combination, Fawn and Straw Tints: No. 17 for ceiling, No. 19 and white mixed for frieze, Nos. 17 and 19 mixed for walls, use white for dividing lines. Use thin bleached shellac for stencil on frieze or on wall below frieze.

Fourth Combination, Cool Grey Room: Take Nos. 17 and 18 mixed for ceiling, No. 18 for frieze,

Nos. 18 and 1 mixed for side wall, for line below frieze or stencil on frieze use No. 17.

Fifth Combination, Buff Room: No. 17 for ceiling, No. 14 for frieze, No. 15 for side wall, for line below frieze use No. 12 or bronze to stencil, on frieze use No. 12 or thin bleached shellac.

Sixth Combination, Grey Room: No. 17 for ceiling field, No. 1 for style, No. 5 for frieze, No. 18 for side wall. To divide field and style use either bronze or No. 18, to divide wall and frieze use white bronze or No. 16, stencil frieze with white or No. 16.

Seventh Combination, Terra Cotta: No. 15 for ceiling, No. 16 for frieze, No. 13 for side wall; use white or No. 18 for lines or stenciling, or use both by making the first impresison or pattern in white, then stencil again with No. 18 shifting the stencil pattern one-fourth inch downward, or to the right. The result will be a uunifrom white high light behind the design resembling hand fresco work or stencil once with Nos. 20 and 36 mixed.

Eighth Combination, Lilac Room: Use either No. 12 and white mixed or No. 12 alone for ceiling, No. 9 for frieze, Nos. 9 and 12 mixed for walls. Use white or No. 35 for ornament on frieze or to divide frieze and wall.

Ninth Combination, Lilac Room: Blend the ceiling field from full No. 9 at centre to No. 15 at margin. Mix equal parts of white, Nos. 9 and 15 for styles, No. 9 for frieze. Nos. 15 and 9 mixed for side wall; divide field and style with either Nos. 9, 18 or bronze; divide frieze and wall with white or No. 35; use either to ornament frieze or both.

Tenth Combination, Old Blue Smoke: Ceiling No. 20 and white mixed, or No. 14, frieze No. 38 and white mixed, wall Nos. 18 and 38 mixed. For frieze ornament or lines, use No. 20 and white mixed, or Nos. 14, 18 and 35, or bleached shellac not very thick.

Eleventh Combination, Cool Light Blue Room: Ceiling No. 14, frieze Nos. 12 and 14 mixed, wall No. 12. If it is desired to decorate the ceiling, use No. 12 and white mixed to coat the field. To stencil between field and style use Nos. 9, 4 or 18.

To stencil between frieze and wall or upon frieze, use No. 35 and white mixed, No. 18 or white; any or all of these will look well.

Twelfth Combination, Green Room: Ceiling, field blended from No. 4 in centre to No. 5 at margin, if blend is not required, use Nos. 4 and 5 mixed; Nos. 14 and 5 for style, No. 38 and white for frieze, No. 38 for walls; for ornament around the ceiling field use white or bronze gilt lines. To divide frieze and wall use white or bronze lines. Stenciling in white or bleached shellac, or in both, would look well.

Thirteenth Combination, Pearl Grey Room: Ceiling No. 17, frieze No. 9 and white mixed, Nos. 14 and 9 mixed for walls. For ornamentation of frieze use either white No. 10 or No. 18 or each one.

Fourteenth Combination, Fawn Room: No. 15 and white mixed for ceiling, No. 19 and white mixed for frieze, Nos. 19 and 9 mixed for walls; ornament the frieze in white, or white and No. 21.

FREE HAND RELIEF.

Alabastine is specially adapted to this form of decoration. This work belongs to the high art class—the amateur is not likely to succeed in producing desirable results on large surfaces.

Alabastine will be about the right consistency to work through the relief bulb when mixed free from lumps with one measure of water to two measures of goods. To each pound of Alabastine so mixed, a small teaspoonful of boiled linseed oil may be added, as it adds somewhat to its free working qualities. A larger quantity of oil will spoil the good effect.

We cannot give instruction for decoration of this class. Those who succeed in this line do so as a result of natural taste and persistent practice. This class of decoration when used with judgment is chaste and beautiful.

Our rubber relief bulb and five nozzles—price, \$2.00. Postage, 15 cents extra.

WOODWORK FINISHES.

As a general principle, white woodwork is used in colonial houses and rooms. When mahogany furniture is used, white woodwork is best.

Old woodwork can be grained dark to fit mission furniture and give mission effects. Woodwork should be painted two tones darker than side wall tint to give best effect. Natural wood finish fits into almost any color scheme.

OUR FREE COLOR SCHEMES AND SKETCHES.

The Alabastine Company employ artists trained in interior decoration, and maintain a decorative department. They desire to co-operate with all their patrons who wish to obtain original and decorative color schemes. There is no charge for this service, on the contrary, we desire to assist in beautifying the homes of all users of Alabastine.

We have prepared an information blank, simple and easy for you to fill out, that we will be pleased to mail to your address. When this blank is filled out by you it furnishes our artists with the necessary information regarding the rooms you propose to decorate. We then furnish you a color scheme for each room, also an original color sketch done in Alabastine tints, showing all needed decoration in color, stenciling, etc.

For public halls or the auditoriums of churches a pencil sketch or photo of the interior would be required, also dimensions.

OUR FREE STENCIL OFFER.

Each of our patrons who purchase Alabastine to the amount of fifteen pounds from one of our dealers will be entitled to a stencil from us free of charge. You can obtain from your dealer a certificate showing the amount of your Alabastine purchase; enclose this to us with ten cents postage for one stencil and an additional five cents for each further stencil you are entitled to. But no stencils will be given away without the dealer's certificate, duly signed, showing that you are entitled to the same.



Select the stencil from our catalogue and write the catalogue number on your certificate. These stencils are worth from fifty cents to one dollar each.

"HOMES HEALTHFUL AND BEAUTIFUL."

Have you seen the new edition of "Homes Healthful and Beautiful"? It is profusely illustrated with color plates, showing a suite of rooms in actual Alabastine tints. In addition to the residential color plates, the book contains an interior of a church and school besides smaller wall sections in color. The letter press contains clear and simple directions for the amateur decorator. This handsome book will be mailed free on application.

AS A FILLER FOR SOFT NATURAL WOODS.

Do you wish a first-class imperishable filler that requires no rubbing off? Such is white Alabastine if mixed as follows: Mix one pound of Alabastine in one pint and a half of water. The reason it is mixed so thin is that it is not needed on the surface but in the pores of the wood. Pine, poplar, basswood, deals, balsam and woods of such character, or what we call soft, the grain of these will not be raised by wetting with Alabastine. Mix as above and apply an even coat to all the wood work to be finished. The work will turn solidly white, and to the unsophisticated eye will appear to be ruined for natural finish.

As soon as the Alabastine is thoroughly dry it is ready for the next coat. If a cheap Varnish finish is required, coat the work with a coat of pure boiled oil or a mixture of oil and varnish. This coat will cause the Alabastine to totally disappear and the oil will sink out of sight also. When this coat dries thoroughly, it will bear up the finishing coat of varnish and give an even gloss, the end wood of the doors will be just as glossy as other places; all will bear up alike.

Should the soft wood require to be stained in oil, Cherry, Mahogany or any of the Oaks, the value of this filler will be apparent as the oil stain will TAKE EVENLY, as the suction will be the same on the end wood as on the face of the door and all will

come out an even depth of stain and the usual cheap-looking pine growth will not appear. A great saving of time, stock and labor is affected. The result is also a superior quality of work.

In all exterior and interior painting Alabastine, if used as a filler, will be found to produce smoother and more enduring surfaces. If used in connection with other pure paints, its worth is just as apparent in an expensive residence as on badly perished clapboard surface.

TO VARNISH ALABASTINE.

Use very fine white glue or izinglass or gelatine, not very strong, as it is preferable to size lightly and go over the surface twice to ensure that no spot has been missed. Two ounces of glue to one quart of water is quite as strong as it should be made. Soak the glue a few hours, when it melts readily. Apply with a soft brush, going quickly over the surface to avoid moving the Alabastine; reduce the strength of the size for the second coat; have the work thoroughly dry before recoating, and let it stand five hours before varnishing. If a gloss is desirable use a light "Hard Oil Finish." This dries quickly. Very heavy stipple or crinkled work and combing looks well under varnish; plain brush work does not look well; it should be stippled to take out brush marks.

A FLAT WASHABLE FINISH.

This can be produced in two ways. The first of these is to size as above, then apply coat of "Flat Varnish," which can be had of any painters' supply house. The next process which we prefer is to apply a coat of bleached white shellac. This must be reduced. Take one-third ordinary white shellac and two-thirds alcohol; apply freely, going over the surface but once. This will turn the Alabastine several shades darker—nearly as dark as when it is wet. There is no better method to produce a suitable wainscot or dado in Bathroom, Hall or Kitchen. For lining, stenciling or shading upon Alabastine, White Shellac is very useful and always "looks just right."

ANOTHER CHEAP WASHABLE WAINSCOT OR DADO

Can be obtained by applying one coat of paint, which has been mixed with equal parts of oil and turpentine, over the dado part of the stippled wall. If the paint is mixed to match the dry Alabastine exactly, when it is applied it will turn darker, but not as dark as the Alabastine is when wet. This will harmonize with upper wall and is a cheap and quick method of getting a solid flat washable and stippled surface. If a gloss is desired, varnish it when the paint is thoroughly dry.

THE PAINT PRESERVER AND FILLER.

Alabastine, if used according to directions and the precautions here given, will, with one coat of PURE OIL PAINT over it, make a more durable exterior painted surface than two or three coats of the same paint alone. One coat makes a dead finish and the second coat over it always stands out. It requires two light coats of light-colored paint to cover over it. The Alabastine must be used very thin and the first coat of paint must be very thin over it to supply it with oil. If used in this way it makes a very superior surface.

NOTE.—We have to repeat these precautions about priming. If it is put on too heavy, if the paint over it is an emulsion or filled with dryer, or if the paint is put on before the primer is dry, it will not prove durable. It makes the paint wear much longer than the same paint will without it, and EFFECTS A GREAT SAVING, especially on old rough wood buildings, shingled roofs, brick, etc.

BRICK PAINTING.

A perfect imitation of red pressed brick is made by applying a very thin coat of No. 36 Alabastine to brick and then when this is dry, apply a thin coat of red in pure linseed oil, and preferably about one tenth turpentine or naphtha to cut it to make it penetrate. It will not take half the paint to cover the brick that it would without this thin coat of Paint Preserver under it: the paint is absorbed

and flattened, producing what has never been made before, i.e., a dead finish where pure oil paint is the last coat applied. This not only makes a very cheap finish, but a more durable and better-looking pressed brick finish than can be done with any number of coats of paint alone and can be completed in one day. This coat of preserver must be allowed to dry out well, however, as the oil in the paint must go through it to be durable. If the brick is porous, as is usual, the Alabastine should be used as thin as one measure of powder to two of water: then the paint must be as thin as it will cover over the red Alabastine. It may be necessary to have a little Alabastine mixed thicker to brush on the hard brick that are usually found in all brick walls, so hard that they would not take up enough of the thin coat to absorb enough oil from the coat of paint to deaden it.

We have a number of brick buildings painted in this way, that have stood five years and seem to be as good as ever, and with the same rich lustre in their dead surface. Where light painting is to be done, such as yellow brick or white, where it is usually desired to have the paint stand out, it will require two coats of paint; the second will always stand out well, where good lead paints are used. Emulsion paints should never be used over Alabastine, neither the flat brick paints nor the quick drying paints, such as are sometimes used on floors.

ALABASTINE IS NOT INJURIOUS TO BRUSHES

Any more than kalsomine or any other water color, but they should be washed out after use. They should not be left soaking in water, as it would soon swell the wood-work, and when dry the brush would be likely to fall to pieces.

CARE OF BRUSHES.

It is necessary to keep brushes clean, that is washed out, as particles will adhere to the bristles, so that they require to be washed occasionally with SAL SODA and warm water, and they will remain flexible and in splendid shape; never use soap. Hot water will damage the bristles. Alabastine is

easily removed from wood-work with cold water when it is first done, although it may be dry, but under no circumstances should soap be used.

WILL ALABASTINE COVER WATER STAINS ?

Is a question we are often asked, and to which we answer that Church's Cold Water Alabastine will cover water stains better than any other water color known, but we do not guarantee it always to be a perfect cure for water stains, which are often very troublesome. Coating them over with shellac generally answers the purpose well; but care should be taken that no dampness remains in the wall, or the shellac may come off. Usually coating over the stains with a little oil paint will answer the purpose very well; but what will answer on one wall sometimes will not on another, and no infallible rule can be laid down.

If stains should show upon the newly Alabastined surface, and they are not of a very pronounced character, they can be made to disappear in a very simple manner. The surface made by coating with Alabastine is very porous. Take a small quantity of dry Alabastine the same tint as the surface coated and rub it into the pores over the stain. The dry powder will take up moisture from the atmosphere and in a short time become permanent. This method of hiding stains can be used only with Alabastine. Painters will appreciate its value.

CHURCH'S DRY FRESCO COLORS.

Recognizing the demand for deeper shades and intense coloring, we have prepared fourteen different colors, designated as "Church's Dry Fresco Colors!"

These are several times the cost of Alabastine, ranging in price from fifteen to thirty cents per pound, according to the cost and depth of color. They are put up in two and one-half pound packages to meet individual requirements.

Church's Dry Fresco Colors are ready for use mixed in cold water; in very cold weather warm the water slightly. Large surfaces may be coated by one man, the same as with Alabastine or 20th

Century Jellstone, without showing laps, as these colors brush out freely and dry slowly.

If the wall is in proper condition for decorating, one coat will produce good work.

Strong colors are not in vogue for entire rooms, but are designed for lining, stenciling, fresco decorating, and all purposes where a very strong effect is desired. They may be combined with any of the Alabastine shades, or used for tinting a white base.

To prepare a hot or absorbent surface for decoration, apply a coat of size composed of "Hard Oil Varnish," thinned with turpentine or benzine, a small quantity of powdered pumice (one tablespoonful) added will prevent the surface from being too glassy and give a better grip for the coating.

SIZING.

In a new house the wall usually forms an ideal ground for Alabastine. It can be applied just as soon as they are thoroughly dried out. If lime plaster is coated earlier, the lime will injure the tints.

Size to Neutralize Lime in Very New Walls.

Dissolve one-half pound of Sulphate of Zinc in two gallons of water and apply freely to wall with a kalsomine brush. The zinc sulphate will unite with the active carbonate in the lime and form a neutral fixed compound.

Another Method to Overcome Unslacked Lime in Walls.

Apply a thin coat of hard oil varnish or of any other quick drying varnish thinned with turpentine, a very little powdered pumice-stone added to the varnish will prevent the wall from being too glossy and make a tooth for the Alabastine to grip. Powdered emery will do in place of pumice, or if neither can be had, add a little Alabastine.

Where Walls Are Badly Water Stained.

A thin priming coat of white lead mixed in linseed oil and turps or benzine with driers added will ensure a perfect ground for Alabastine decorating.

Sizing Mixture for a Rough Sand Finished Wall.

Take one-half pound of laundry soap, one-half pound of powdered alum and one-half pound of good glue, dissolve separately. Take the glue and stir it into the alum mixture, then add the soap mixture. In this way it will keep from curding. Add water to make two gallons and apply freely to the wall with a brush.

Soap Size for Absorbent Rough Wall.

Take a bar of laundry soap, dissolve in a pail of water; apply this to the wall with an ordinary kalsomine brush, and before it is thoroughly dry, follow up with the Alabastine and you will get good results.

For Old Greasy Painted Walls.

Wash them clean, add a quantity of sal-soda or other washing compound to the water to cut the greasy oil of smoke so that it can be removed.

Never size a smooth wall with glue size as when the glue deteriorates and loosens, the Alabastine will peel it off.

We are always ready to help to overcome any difficulties which may arise in the use of the goods, and cordially invite correspondence that we may be able to advise you.

Address:

THE ALABASTINE COMPANY, LIMITED,
PARIS, ONT.

Alabastine Stencil Decorations

Stencils will last much longer if given a coat of Shellac before using. After using stencils they should be washed carefully; if the Alabastine is allowed to remain on them and harden they become brittle.

Our Stencils are cut by machinery from strong tag manilla. This secures uniformity. They are then oiled to resist water, and to keep them flexible. The design is formed by cutting out openings in the manilla. When a Stencil is held against the wall, and a brush charged with Alabastine is used upon it, as the Stencil is lifted, the design will be seen in wet Alabastine reproduced upon the wall.

NOTE.—Each Stencil is made with a guide cut at the end of the design to enable the operator to repeat the design and form a continuous pattern.

BORDERS.

Borders or "running patterns" play an important part in domestic decoration. They should be used as far as possible to emphasize constructional lines.

A "confined border" is one with lines on either margin to define it; a "free border" is one without these defining lines.

Where a simple treatment is desired, a free border may be used and the design may be placed upon the wall color itself, but as a general rule confined borders are more satisfactory, as they afford a chance to produce a change of color in their backgrounds.

This is also true in Ecclesiastical decoration, of borders over wainscot or dado; borders over reveals; borders at spring of arches; or around ceiling panels.

When used over a wainscot, at spring of arches and under cornices, borders should usually be "confined," that is finished with lines at top and bottom. Borders over arches and around ceiling panels may be "free," that is lines at base only. Borders in window reveals should always be "confined" by lines on either side.

Borders should only be used under cornices when there is ample space between cornice and the apex of window arches. Where a simple treatment is desired, all borders may be unconfined.

Care should be taken to produce harmony of design.

If conventional forms are desired, they should be strictly adhered to throughout.

SET PATTERNS OR "POWDERED" ORNAMENTS

Are useful in domestic decoration to relieve the walls of halls. Their principal use, however, is in the decoration of chancel walls, where bright rich colors should be used in combination with gold.

In order to relieve large masses of plain surface, small ornaments are frequently spaced at regular intervals to produce an "all over" effect. Small crosses, of various forms, fleur-de-lis, flower and leaf forms, monograms, etc., etc., may be used either alone or in combination. As a rule ornamentation in gold should be reserved for the chancel. In the side aisles, transepts or nave the tints should be soft and consistent with the various borders used. Stars of various forms should be reserved for the ceiling and may be spaced regularly or at random.

The size and width given in the Stencil List is the exact size of the pattern. No allowance is made for margins. As an instance of how this will work out in use: Border No. 610 is 10 inches in width; used as a confined border, it should be placed on a space 16 to 18 inches wide; as a free border or over a room moulding, it should have head room of some inches—this would make it fill a space of 13 to 14 inches.

TERMS.

All orders for Stencils must be accompanied with cash, post-office or express money order, and if to go by mail remittance must include to cover postage. Express charges can be paid on delivery.

A discount from the list price of 33 $\frac{1}{3}$ per cent. is made to all painters.

CATALOGUE No. 7

Cancelling All Former Lists.

PRICE LIST

Alabastine Stencils

The Alabastine Co., Limited, - - Paris, Canada.

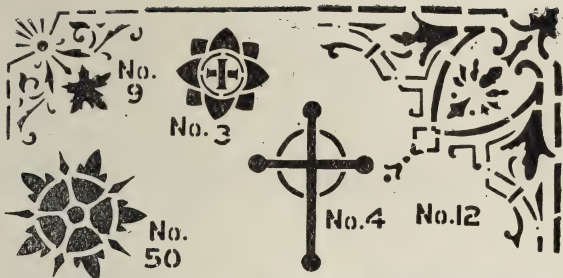
No.	Width, in Inches.	Price.
3—Star	5 x 5	\$0.10
4—Cross	7 x 10	.15
5—Border	2	.10
6—Border	2	.10
7—Border	1	.10
8—Border	4	.20
9—Corner	8 x 8	.25
11—Corner	13 x 13	.40
12—Corner	13 x 13	.40
19—Border	3½	.25
20—Border	4	.20
31—Border	3½	.20
32—Border	6	.20
34—Border	3	.20
35—Border	14	.50
39—Border	4	.20
44—Border (Gothic)	14	.50
50—Star	8 x 8	.15
53—Border	6	.30
54—Border	1½	.10
55—Floral Ornament	8 x 10	.25
Q—Border	6	.25
102—Border	7½	.30
A—Border	6	.25
103—Detail Ornament	10 x 10	.20

No.	Width. in Inches.	Price.
104—Border.	5½	\$0.20
105—Floral Ornament	5 x 9	.15
106—Star	8 x 8	.15
108—Border.	7	.20
110—Floral Ornament	11 x 14	.20
115—Conventional Ornament .	9 x 25	.35
116—Border.	18	.75
118—Floral Ornament	14 x 24	.55
119—Border.	10	.45
120—Crown.	7 x 8	.15
122—Border.	12	.75
126—Border.	14	.45
130—Border.	1½	.15
140—Border.	4½	.25
195—Border.	2	.15
199—Border.	¾	.10
202—Detail Ornament.	8 x 8	.15
203—Border.	6	.25
204—Border.	5½	.25
206—Leaves.	6 x 10	.25
207—Floral.	10 x 10	.20
208—Corner.	11 x 14	.25
209—Floral.	12 x 17	.30
210—Border.	10	.30
211—Border.	11	.35
213—Floral.	2 x 7	.10
214—Border.	13	.50
216—Border.	10	.60
217—Border.	12	.60
218—Conventional.	10 x 10	.20
219—Conventional.	10 x 11	.20
220—Border.	15	.75
221—Border.	10	.40
222—Border.	20	.65
223—Border.	1½	.15
224—Border.	7	.30
226—Border.	6	.35
228—Border.	6	.30
232—Border.	17	.75
233—Border.	11	.60
234—Border.	6	.30
235—Border.	10	.40
236—Floral.	5 x 9	.20

No.	Width, in Inches.	Price.
237—Border.	16	\$0.60
238—Border.	15	.50
239—Border.	13	.30
240—Border.	14	.60
241—Border.	8	.30
X—Border.	$\frac{3}{4}$	.10
243—Border.	3	.15
244—Border.	3	.15
245—Border.	4	.20
246—Border.	2	.15
247—Border.	10	.35
250—Corner Piece.	8 x 8	.15
251—Fleur-de-lis.	$4\frac{1}{2}$ x 5	.10
252—Fleur-de-lis.	6 x 8	.10
253—Break in Lines.	10 x 12	.15
254—Corner.	9 x 9	.20
255—Border.	16	.30
256—Border.	11	.40
257—Border.	10	.30
258—Border.	14	.50
259—Border.	16	.50
260—Border.	5	.40
261—Border.	6	.30
275—Border.	4	.25
301—Border.	$9\frac{1}{2}$	.60
302—Corner.	This Forms a Set.	.50
303—Break.		.25
304—Extension. .		.20
305—Border.	9	.50
306—Border.	10	.60
307—Border.	$10\frac{1}{2}$	.60
308—Corner.	10 x 1)	.25
309—Extension.	$2\frac{1}{2}$	.10
310—Border.	7	.30
311—Border.	$1\frac{1}{2}$	.10
312—Border.	$4\frac{1}{2}$	.30
313—Border.	11	.50
400—Border.	12	.50
401—Cross and Crown.	11 x 15	.50
402—Dove Descending (Two Stencils).	20 x 25	1.25
403—Masonic.	10 x 12	.50
404—Border.	16	.75

No.	Width, in Inches.	Price.
405—Border.	16½	\$0.75
406—Border.	13	.25
407—Border.	15	.50
408—Border.	17	.80
409—Border.	4	.25
410—Border.	6	.45
411—Fleur-de-lis (All-over Pat- tern).....	15 x 18	.35
412—Border.	5	.25
413—Border.	20	.80
414—Border.	5	.45
415—Pictorial (Two Stencils) ..	13	.75
500—Border.	12	.50
501—Border.	12½	.75
502—Border (Gothic).....	11	.40
503—Border.	4½	.20
504—Border.	8	.40
505—Border.	11½	.30
506—Corner.	9 x 9	.25
507—Break.	5½ x 8	.15
508—Border (Gothic).....	9	.40
601—Border.	11	.60
602—Corner.	This Forms a Set.	11 x 11
603—Extension. .		3
604—¼ of Centre.)		22 x 22
605—Border.	14	.50
606—Border.	11	.30
607—Border.	8½	.40
608—Border.	4	.20
609—Corner.	8 x 8	.25
610—Border.	12	.40
611—Border.	5	.20
612—Border (Two Stencils)...	7¼	.60
613—Border.	1¾	.10

In filling orders for Stencils, we usually send them by express, excepting where only small stencils are ordered, which can be sent by mail; the large ones are likely to be crushed in the mail. Purchasers pay express or mail charges.



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No. 6



No. 7



No. 8

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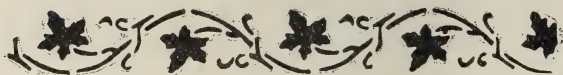
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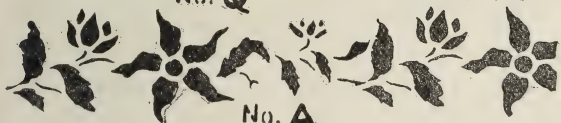


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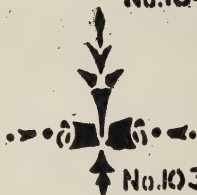


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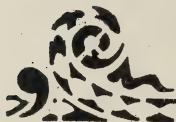
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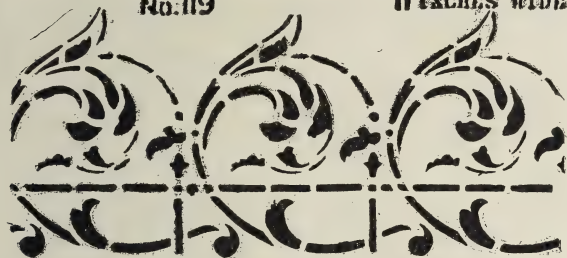
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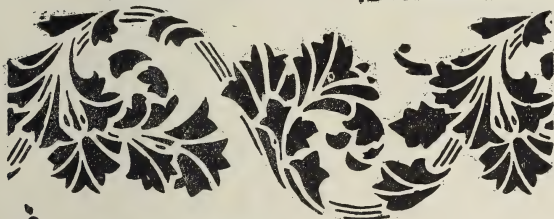
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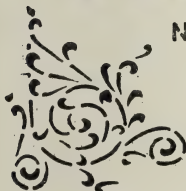
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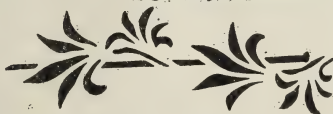


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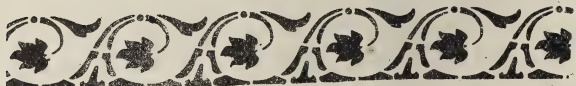


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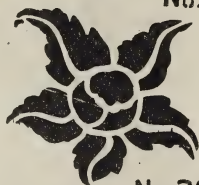
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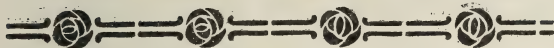


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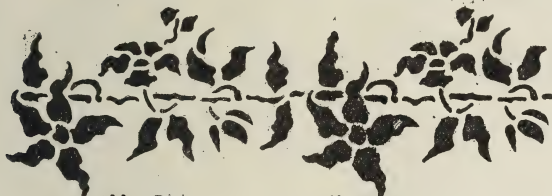
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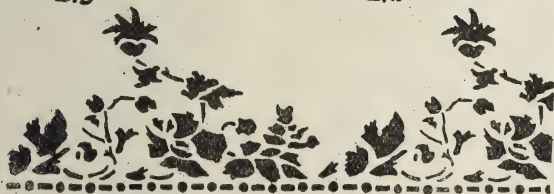
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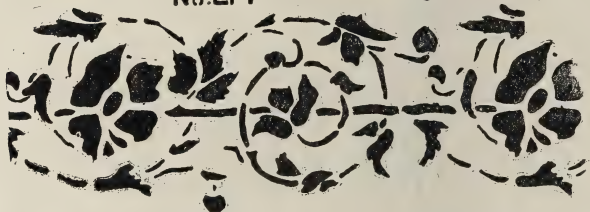
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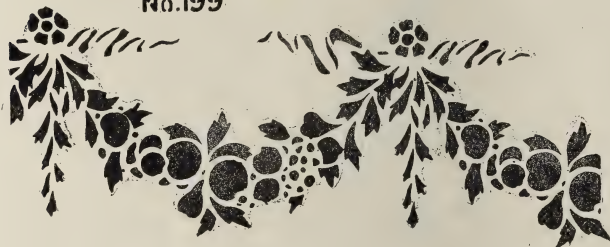


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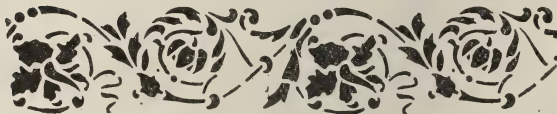
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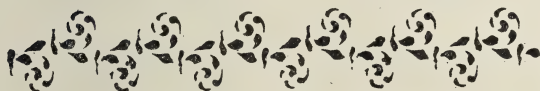
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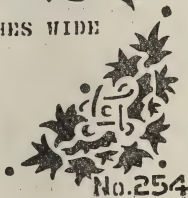
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HOW TO MAKE A "SETT" OR ALL-OVER PATTERN



HOW TO MAKE A "SETT" OR ALL-OVER PATTERN



No 275

4 inch



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302



304



303



301



305



306



307



308



310



311



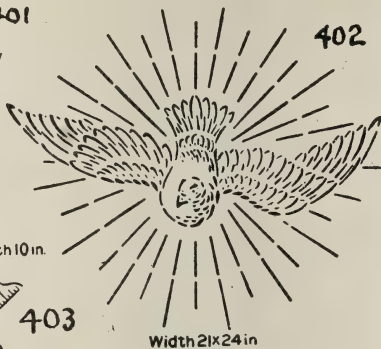
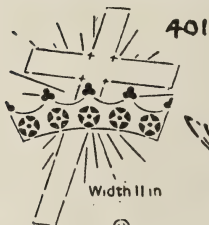
309



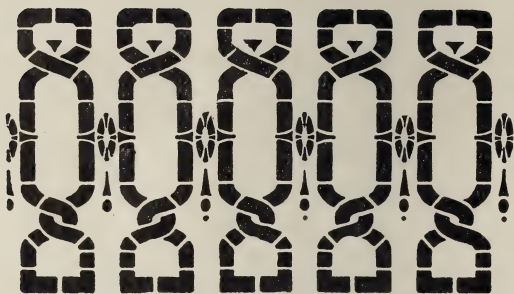
312



313







Width 17 in.

408



409



410



411



412





No. 500

12 INCHES WIDE



No. 501

13 INCHES WIDE



No. 502

10 INCHES WIDE



No. 503

5 INCHES WIDE



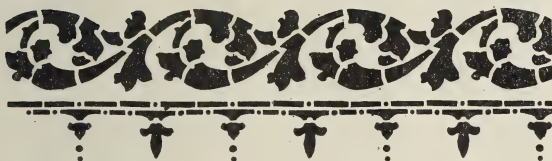
No. 504

7 INCHES WIDE



No. 505

12 INCHES WIDE



No. 508

9 INCHES WIDE



No. 506



No. 507

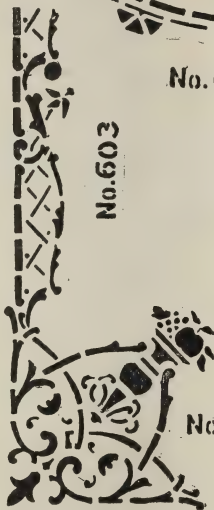


No. 601

1 1/2 INCHES WIDE



No. 604



No. 603

No. 602



No. 605

14 INCHES WIDE



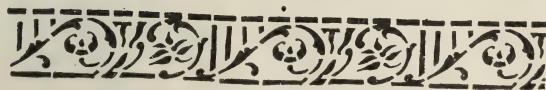
No. 606

11 INCHES WIDE



No. 607

9 INCHES WIDE



No. 608

4 INCHES WIDE



No. 610

12 INCHES WIDE



No. 611

5 INCHES WIDE



No. 609



No. 613 2 INCHES WIDE

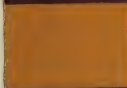


No. 612

7 INCHES WIDE

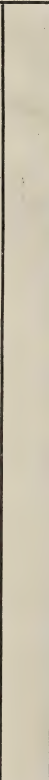
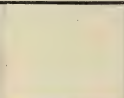
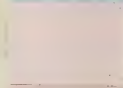
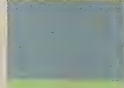
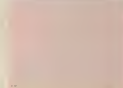
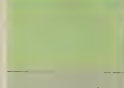
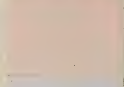
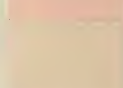
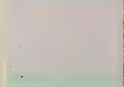
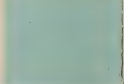
Church's Dry Fresco Colors

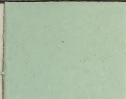
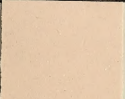
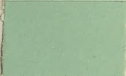
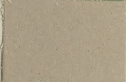
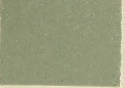
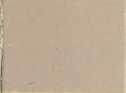
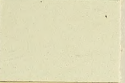
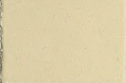
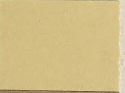
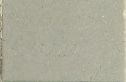
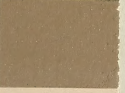
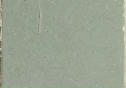
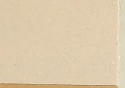
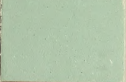
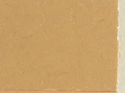
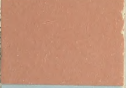
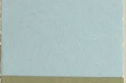
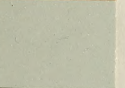
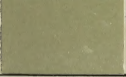
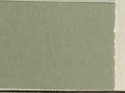
Price Per Pound

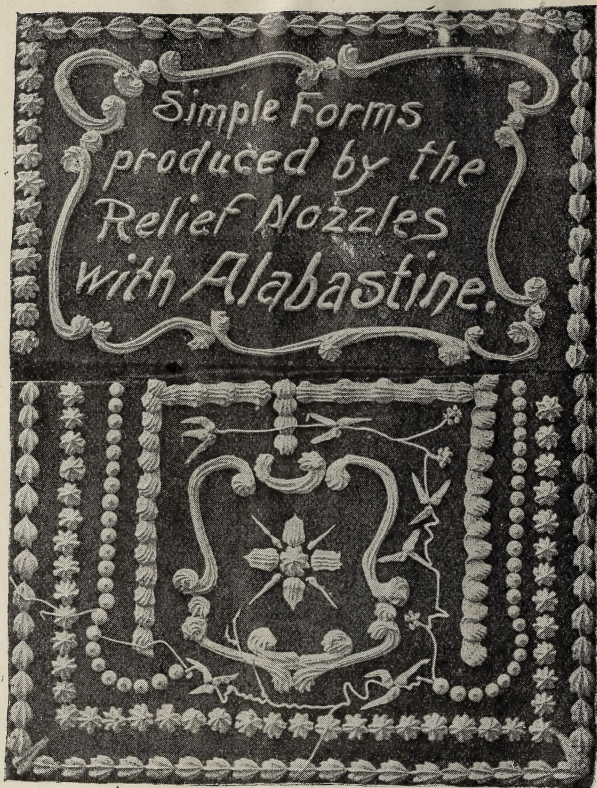
Y		30c	15c		F
E		30c	15c		O
S		30c	30c		A
C		30c	30c		N
M		30c	30c		G
P		30c	20c		R
B		20c	15c		D

Put up in 2½-pound packages, and are especially adapted to fresco and scenic work, posters, show cards, and for all purposes where a brilliant opaque water color is desired, or for coloring a prepared white base.

**40 Alabastine Tints made by
mixing equal parts of two regular
tints or white. W means white.**

	21-15			17-W
	21-9			20-W
	21-1			33-18
	9-W			20-38
	4-9			10-16
	16-5			4-W
	13-W			9-12
	15-9			38-W
	15-38			10-21

	10-12			16-W
	20-33			18-21
	16-18			35-10
	9-19			5-17
	15-W			19-20
	18-5			20-34
	18-38			19-W
	10-W			20-37
	36-4			20-36
	21-W			4-10
	35-20			35-38



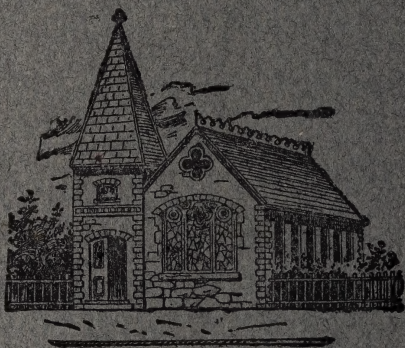
PRICE LIST OF BRUSHES AND RELIEF KIT.

Seven-inch Alabastine Wall Brush (our old style), price each, \$2.00, postage 15 cents extra.

Seven-inch Alabastine Wall Brush, a heavier brush, price each, \$2.50, postage 15 cents extra.

Alabastine Stippling Brush, each \$1.75, per pair \$3.50, postage 15 cents extra.

Rubber Relief Bulb and Five Nozzles, price \$2.00, postage 15 cents extra.



See the little Church on

Every Package Label..